[27 cont.]

756 The sword-shamans heal the sick, drive away demons, and
[789] practice soothsaying. In so doing, they wound themselves and
[787] the sick with the sword and burn themselves with fire, but if they are true shamans, this does not harm them.

Details

756 Dress: The shamans wear an ordinary long garment. Some-
292 times they also put on a robe similar to that of the Chinese
293 bonze, except that it is red. They girdle themselves with a
*778 red belt. On the chest they wear an amulet with a god's figure
[171] or a little bag with the hada [scarf-like ceremonial cloth] that the lama has given them at the consecration. It is their tutelary spirit. They throw the wide shoulder-collar over it, which falls with the points over the chest, back, and shoulders. It is of various colors and often beautifully cut. They hang the
● [325] breast-mirror on a red string over the shoulder collar. Formerly this was made of gold; now it is made of copper. The shaman rubs it to a shine with incense ashes. The mirror is round and has a diameter of 15 to 20 centimeters. In the middle it has a round protuberance, on which the tutelary deity's name is sometimes inscribed in Tibetan signs. Several colorful hada-cloths are suspended from the two eyelets of the mirror. --
756 On their heads the shamans wear a red headcloth. It is about
292 50 to 80 centimeters square. One tip is cut off to a breadth of about 20 centimeters; at these cut ends there are two red bands; the cloth looks like an irregular pentagon. They sew five small copper horse-rattles on the cut edge. The cloth is thrown over the head in such a fashion that the edge with the little bells runs across the forehead and the other tips fall down over the ears and shoulders. They fasten the cloth on the back of the head with the bands. -- Over this headcloth they then tie a five-part crown similar to that of the lamas (4).

*[778] 4. [Foreign text p. 32.] The headcloth is not always of this kind. There are also cloths that are larger and that have no bells. In this case the shaman ties on a

[864 cont.]
782 also draws two crossed thunderbolts in the center of the rectangle (4).
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4. [Foreign text pp. 867-868.] As other people and lamas relate, there is a great assortment of different ground-drawings which evidently merely represent variations of the mandala. My informant, for instance, had one of his relatives draw the above-described figure. He explained it in the following way [868] (see figure below): The thunderbolts represent the four principal directions and the four directions between them. The circle with the crossed thunderbolts signifies the foundation of the world-mountain rirā (Sumeru), for this rests on a golden disk. The thunderbolts signify the rest and stability and durability of the world's foundation. Originally they were supposedly made of gold as a sign of their indestructibility. The peonies are supposed to be the symbol of the flourishing familial good fortune. The same meaning also underlies the thunderbolt that is

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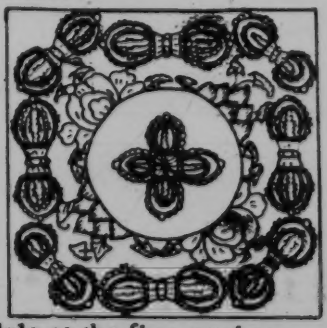

Mandala at the fire-pouring. (Drawing of a Tujen.)

[864 cont.]

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[Note on foreign text pp.867-868 cont.] soldered into the ladling spoon for the liquid butter. -- The significance of the peonies corresponds to the custom of the lamaseries and of the Chinese, among whom peony shrubs of various colors are planted in the yard. Tujen and Chinese believe that a wealthy, affluent man always has a peony shrub before his door. -- Instead of the peony, lotus blossoms are painted in the case of the ground-drawing of the crematory. These represent the lotus on which the Buddha supposedly sat and from which the flames of transformation emanate. Cf. the chapter on cremation.

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Now the men build a low wall with clay bricks on one side of the figure, while the lama says his prayers. This wall is terrace-shaped. The lower layer consists of two rows of bricks laid lengthwise; the second layer takes half the brick, and the third layer has only one brick. The whole wall, in other words, is six clay bricks high. The front and back side is coated with clay and lime and whitewashed. The vertical terraces remain free. With his pattern the lama again draws a thunderbolt on each of them, in other words, five thunderbolts altogether. This wall is to protect the lama from the fire, since at the pouring he is seated on level ground or only very slightly elevated (5). After the drawing, the lama again

[333]

5. [Foreign text p. 868.] There are also walls with four to six steps. According to the statements of others, the wall also bears the color of the fire-pouring concerned, and the ground-drawing likewise.

withdraws into the house for prayer.